

FEBRUARY, 1895.

Yearly Subscription, Twelve Numbers, \$3.00. Single Number, \$1.00.

Vol. 18. No. 2.

Whole No. 160.

KUNKEL'S MUSICAL REVIEW

CONTENTS:

44=PAGES=44

32 PAGES OF MUSIC AND 12 PAGES OF MUSICAL
LITERATURE IN THIS NUMBER.

PIANO SOLOS.

RUBINSTEIN-RAFF. Thou'rt Like Unto a Flower.
(Du bist wie eine Blume.)

RETTET, LOUIS. Mi Reina. (My Queen.) Cavotte-Caprice.

BERTINI-SIDUS. Bouquet of Flowers. Easy Preludes and Rondos.

| | | |
|----------------|---------------|-----------------------|
| Apple Blossom. | (Preference.) | Prelude and Rondo. |
| Chrysanthemum. | (Truth.) | Prelude and Rondo. |
| Daisy. | (Innocence.) | Prelude and Rondo. |
| Forget-Me-Not. | (True Love.) | Prelude and Rondo. |
| Heliotrope. | (Devotion.) | Prelude and Rondo. |
| Hollyhock. | (Ambition.) | Prelude and Rondo. |
| Honeysuckle. | (Fidelity.) | Prelude and Rondo. |
| Lilac. | (First Love.) | Prelude and Minuetto. |

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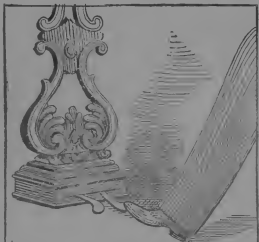
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HOW TO BECOME AN ARTIST.

To profitably employ his time, so as to make the best of it, to get the very best results, should be the aim of every musical student, no matter what particular branch of music study he may be pursuing. The best of the mind and strength must be given to study; patience and perseverance must be cultivated. There is no particularly short cut in art; it is a very long, but interesting, road to travel before that some of finished excellence is reached which enables one to be designated by the often misapplied epithet, artist.

Another thing: one to be really successful must love, absolutely love, his work and the beautiful in art. Wherever art has flourished best the people have become known for their appreciation, and for the production of works—perhaps we should call them thought-works—because they have recognized art as worthy the attention and study, not only of themselves as individuals, but as a whole nation. We then as individuals, whether students or masters (we should, however, always be the closest of students, no matter what knowledge we may possess), must give our labor the most devoted care, that nothing is so hurried as to be slipshod or uncertain, for art is comparatively of slow growth, and one thing must be thoroughly well done and properly assimilated before entering upon the next.

People have said to us, "Oh! I would give anything to play like that," or like so and so, when they won't even give three or four hours a day to conscientious study on recognized artistic principles, whereby to attain to such proficiency, even when, as in many cases, they may have an abundance of time to devote to such an object. Work is the needful thing, plenty of careful conscientious work, and if this is patiently adhered to artistic results must inevitably follow or the work has been misapplied, or talent is wholly wasted. The best teaching cannot make a brilliant musical performer without the earnest co-operation of the pupil. As some one has said, the teacher shows pupils what to do, but the doing depends entirely upon themselves. If the teacher has directed correctly, we may naturally expect steady improvement until maturity is reached. Otherwise not.

There are certain fundamental, natural rules which govern the technique of all arts as well as musical art. Unless these natural laws are understood and logically worked out until all effort for effect is unconscious natural effort, the highest, most beautiful and finished performance is utterly and positively impossible. Music is an elevating, noble study, but unhappily many talents are ruined because their work is so often misdirected and conducted on wrong principles of study, and those who only reach mediocrity might, under other and different methods which have been proven over and over again by great virtuosi—have developed into performers of

sterling and artistic merit. Much depends on the master. He must have special natural talent for teaching—in fact, it must almost be with him a passion. He must love his work, must have patience and great knowledge of his subject, and on other subjects hearing directly or indirectly upon it, have the power to stimulate his pupil to do his utmost, that nothing short of perfection must be aimed at. He should make his pupil feel at ease when in his presence, and that he is friend as well as master. Sympathy must exist between them, the pupil must have perfect confidence in his master, or else that master is not suited to him. The pupil must also feel and know that his teacher has a personal interest in him, interest in his artistic success and in his musical life, and then a great teacher will get great and painstaking work from his pupil, and thus lead him forward and onward to that goal which must be reached before he can be called rightly an artist and a cultivated musician.

Yet students who intend making music your life work, ponder over these things and give the best of your strength and intellect to your study, which requires to be systematic and regular, and then, only then—all things being equal—will you achieve that degree of artistic excellence which is possible, and which may be yours.—Ez.

FOR STUDENTS.

Count aloud on a new piece and on the hard places until they are well learned.

Play your lesson over as soon as possible after leaving your teacher, calling to mind all his suggestions and directions.

Feel the rhythm as well as count aloud.

Find the phrase endings, and play connectedly within the phrase.

Crescendo as you play toward the climax of a phrase.

Make evident the climax of a phrase by a sufficient accent.

Make the rhythm apparent by good accenting.

Put out and make manifest the contents of every passage.

Practice at regular hours, and allow nothing to prevent you but sickness and absence.

Insist upon having your piano kept in good tone and order.

Have your music-room sufficiently warm.

Have your lessons well learned, and you will like to meet your teacher at the lesson hour.

Play when asked, and do it without arguing.

Have some of your best pieces well in hand, so you can do yourself and teacher full justice when asked to play.

Have good light on your music-page when reading music.—Musical World.

SCIENTIFIC VOCALIZATION.

"Ministers' loose throat" is a term of common speech. Its wide use shows how common are affections of the throat among clergymen. Sir Morell Mackenzie, in his well-known work on the throat, devotes a chapter to their consideration. Much of the throat troubles common to actors, clergymen, teachers, and the like, is aggravated and kept up, if not actually caused, by an improper method of using the organs of vocalization, especially of the delicate though powerful muscles of voice-production.

Public speaking requires special training for its successful performance. It differs as much from ordinary talking as running does from walking, or as skilled oratory does from padding. An over-trained voice gives to its owner not only a sense of mental and physical depression, but actual discomfort or pain in the region of the larynx.

Aside from the course of rhetoric and elocution common in our schools, some teaching aimed at the particular cultivation of voice-production would be a powerful agent in preventing "throat strain" in public speakers.

At a recent meeting of the Association of British Laryngologists it was recommended by one of its members that a suggestion to educational governing bodies be made to the effect that "a special course of scientific vocalization, quite apart from elocutionary or other rhetorical embellishments, would be invaluable to most men preparing for public life." Such a recommendation would bear the stamp of sincerity and unselfishness. It was thought, since instruction of the sort proposed would deprive the members of the association of many patients.

Dr. Sandford, of Cork, during the same session, related a case in point. A clergyman, recently ordained, consulted him, stating that he was utterly unable to discharge his duties from frequent hoarseness and a constant feeling of weakness and pain in his throat. His voice often "broke," and efforts to continue were painful and ineffectual.

The clergyman had a few months previously undertaken on his first curacy with a "tremendous voice," but without any training. The church was a large one, and the service was intense. His trouble dated from his first Sunday of work there. At the time of consultation he had entirely broken down.

Under proper treatment his voice soon regained its power, and by the advice of the physician he underwent a course of instruction in the proper use of his vocal apparatus before again resuming his clerical duties. After a month of training he took up his work again with eminently satisfactory results. He himself and many of his congregation were quite astonished at the ease with which he was heard throughout the church while speaking in his natural key.—Youth's Companion.

COLOG!



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SEE READING COLUMNS FOR LIST OF ARTISTS.

MOTIVES FOR AMERICAN MUSIC.

By Antonin Dvorak.

A while ago I suggested that inspiration for the truly national music might be derived from the negro melodies or influences. When I wrote this I was very partly by the fact that the so-called plantation songs are indeed the most striking and appealing melodies that I have heard in this country. On the side of the water, but largely by the observation that this seems to be recognized, though often unconsciously, by most of our composers, and that their distinctive national songs, which they at once recognize as their own, even if they have never heard them before. When a Czech, like Pole or a Magyar in this country suddenly hears one of his folk-songs or dances, no matter if it is for the first time in his life, he is sure to be drawn to it, and his heart within him responds, and claims that music as its own. So it is with those of Teutonic or Celtic origin, or any other men, indeed, who have their mayhap was a song wrung from the heart of the people.

It is a proper question to ask, what songs, then, belong to the American and appeal more strongly to him than any others? What melody could be played on the street if he were in a strange land, and make the home feeling well up within him, no matter how hardened he might be or how wretchedly the tune were played? Their answer would be, "the songs of the Negro." The most potent as well as the most beautiful among them, according to my estimation, are certain of the so-called plantation melodies and slave songs, all of which are distinguished by unusual and subtle harmonies, the like of which I have found in no other songs but those of old Scotland and Ireland. The point has been urged that many of these touching songs, the lines of Foster have not been composed by the negroes themselves, but are the work of white men, while others did not originate on the plantation, but were imported from Africa. One might as well condemn the Hungarian Rhapsody as being Liszt could not speak Hungarian. The important thing is that the inspiration for such music should come from the right source, and that it should be a true expression of the people's real feelings. To read the right meaning the composer need not necessarily be the author, though, though that, of course, makes it easier for him. Schubert was a thorough German, but when he wrote Hungarian music, as in the second movement of the "Major" and in some of his piano pieces, like the Hungarian Divertissement, he struck the true Magyar note, to which all Magyar hearts, and with them our own, must forever respond. The white composers who wrote the negro songs which dismissed "Blacky's" pretensions to that he exclaimed, "Behold, a vagabond with a corked face and a bump sings a little song, strikes a wild note, which sets the whole heart thrilling with happy pity," had a similarly sympathetic comprehension of the deep pathos of slave life.

As I have been informed that many of these songs were adopted by the negroes on the plantations, they thus became true negro songs. Whether the original songs, which made the white composers come from Africa or originated on the plantation matters as little as whether Shakespeare invented his own plots, borrowed them from others. The thing to rejoice over is that such lovely songs exist and are sung at the present day. I, for one, am delighted by them. Just so, it matters little whether the inspiration for the coming folk-songs of America is derived from the negro melodies, the songs of the cowboy, the sailor's chant, or the plaintive ditties of the homesick German or Norwegian. Undoubtedly the germs for the best of music lie hidden away in the past, and are couched in this great country. The music of the people is like a rare and lovely flower growing amidst uncaring weeds. Though it is trampled, while others trample it under foot, and thus the chances are that it will perish before it is seen by the discriminating artist. The fact that no one has as yet arisen to make the most of it does not prove that nothing is there.—*Harper's Magazine* for February.

Walter Ellcock, 2415 N. Broadway, is one of the best piano tuners in the city. His work, both in the city and elsewhere, has given the greatest satisfaction.

Wesley M. De Voe, the well-known artist, has just finished a water-color of the two children of Dr. Shakespeare. The work is very artistically done, and in the attitude of the figures there is an avoidance of any stiffness which would mar the effect. Mr. De Voe makes a specialty of portraits, either in pencil, oil, or water-color. His studio is located in the "Studio Building," 2313 Washington Avenue.

TEACHER AND TAUGHT.

The subject of teaching music interests teacher and pupil alike. A great deal depends upon how you teach; how the pupil receives and digests it is of equal importance.

Almost any person with a musical education can teach music; but it is only those who apply scientific methods can teach it well. One can sing, but it is only those who enter heartily into the work, and are always in a receptive mood, can sing convincingly.

Due attention should be given to making the pupil study intelligently, to have the subject taught clearly and thoroughly. To accomplish this you must be explicit in your statements, painstaking in your teachings, logical in your reasonings. Have your scholar think, and reason from cause to effect. See that he clearly comprehends each lesson; have him demonstrate the subject under consideration by example. If you have done this you may know whether additional consideration and help from you are necessary.

Too rapid advancement is worse than no advancement. The old saying, "make haste slowly," is a good one, and cannot be too often impressed upon the pupil. Reason is more potent than memory. Better it is to be master of a single subject, than a semidunce on a hundred. A lesson understood is a lesson learned for life.

CITY NOTES.

A recital was given by the pupils of Mrs. Stella Kellogg Haines, assisted by Alfred G. Robyn and Emil Karst, at Vista Building, Grand and Franklin Avenues, on the 23d ult. The great program presented was most creditable from beginning to end. Among the pupils were Misses Josie Ludwig, Flora Taylor, Grace Taylor, and Misses Clara Carroll, Miss Clara Carroll. Miss Ludwig has a charming soprano voice of great brilliancy; her execution was very fine, her tone being superiorly rendered. Miss Taylor sang with remarkable purity of tone and maintained her record for very artistic singing. Miss Kellogg has a good voice, and a fine expression, and an admirable enunciation. Mr. Robyn played in his usual artistic style, and added not a little to the enjoyment of the concert. Mrs. Haines has reasons to be proud of the artistic results of her work.

The Christmas Cantata, "Bethlehem," was given on the 3d ult. at Memorial Hall, E. Church, Jefferson Avenue and Accome Street under the direction of Miss Carrie Vollmar, the organist. Miss Vollmar met with much great success; she was induced to repeat the Cantata for the Grace Mission, at Benton Hall, corner Prather Avenue and Manchester Road. Miss Vollmar was very ably assisted by Miss Julia Vollmar, soprano, Miss Carrie Moscop, Miss Bertha Schaefer, Mr. H. H. Jacoby, Mr. F. Schreck, Mr. W. W. Dorringer, Mr. H. H. Offeman, and a chorus of forty voices.

Miss Julia B. Kroeger, the well-known teacher of pianoforte playing, has removed from 3536 Chestnut Street to 3812 Washington Avenue. Miss Kroeger is one of the most capable of teachers, and is highly prized by all who have the benefit of her splendid method.

Paul Mori, the teacher and composer, has finished a Festival Te Deum in E-flat which was recently rendered by a choir of fifty voices at St. John's Episcopal Church. The work has been highly complimented, and is in Mr. Mori's possession.

Miss Jessie Thistle, the young soprano, is in New York, studying under Frank R. Tubbs, and is giving exceptional promise. She has received several fine engagements in oratorio. Miss Thistle will return to St. Louis.

Mrs. J. E. Thompson, teacher of piano, has returned to St. Louis and resumed her teaching. Mrs. Thompson is a splendid teacher, thorough and conscientious in her work. She pays special attention to technical development. Mrs. Thompson's address is 2220 Oregon Avenue.

Mrs. Josephine H. Lee, teacher of piano and harmony, is meeting with the most pronounced success. She is kept quite busy, and is located at 3850 Olive Street.

Miss Julia Vollmar, the soprano, sang with signal success in the cantata, "Bethlehem," which was recently given at the Memorial German M. E. Church, 2200 South Jefferson Avenue.

Miss Charlotte H. Ross, the well-known vocal teacher, has removed her vocal studio from 2330 Park Avenue to 1522 Chouteau Avenue, where she may be seen Wednesday afternoons.

Edward Schoenfeld, teacher of guitar and mandolin, receives pupils at his address, 2732 Dayton Street. Mr. Schoenfeld is one of the best teachers of popular instruments in the city.

Marion Syper, the violinist and teacher of violin and mandolin, is kept busy with a good class of pupils. Mr. Syper is a member of the St. Louis Hagan Orchestra, was a pupil of the well-known violinist and teacher, Sew. Rob. Santer, and is thorough and progressive in his work. His address is 3925 Finney Avenue.

Miss Dollie Dowzer, formerly of Staunton, Ill., has located permanently in St. Louis, and will receive pupils in her new studio, 1522 Chouteau Avenue. Miss Dowzer is a post-graduate of the Beethoven Conservatory, and a teacher of superior abilities.

Miss Nellie Paulding and some of her best pupils gave a delightful piano recital at her residence, 3639 Lucas Avenue. The numbers were all well rendered and enthusiastically received by the audience. The following pupils took part: Misses Amanda Becker, Pauline Becker, Florence Knechtel, Susan Dorr, Lizzie Pollard and Ella Spry. Messrs. James Bennett and Roy McCune. Miss Paulding and Miss May Craig contributed pleasing recitations.

The many friends of Miss Marion Ralston, the talented young pianist, and pupil of Carl Faellen, are desirous of hearing her in concert. Mr. Faellen has taken up her residence under him. She is anxious to attain the highest success, and has refused several engagements.

MR. CARL FAELTEN'S RECITAL.

The announcement of a pianoforte recital by Mr. Carl Faellen, the eminent pianist, at Memorial Hall, February 2d, has been a source of the greatest pleasure to all lovers and students of music. The recital will be given under the auspices of the Tuesday Musical Society, an organization of highly gifted pupils. Miss Marion Ralston, a member. Mr. Faellen's well-known reputation will no doubt attract a large attendance. "Mr. Faellen," said late Dr. Louis Mass, "is one who, before he has played a dozen measures, rivets one's attention, and holds it to the end of his performance. But these qualities are subordinate to the noble, musical soul which speaks in every phrase, and interprets the keenest intentions of the masters with power and delicacy that makes them seem new."

A contemporary says: "The clear, firm touch, the absolute accuracy, the bold and brilliant execution of Herr Faellen are of way of highest praise. But these qualities are subordinate to the noble, musical soul which speaks in every phrase, and interprets the keenest intentions of the masters with power and delicacy that makes them seem new."

One of the agreeable surprises of the season was the production of the new play, "A Grain of Truth," at the Grand Opera, at Washington University. The success of the play was due to the masterly management of Mr. Edward Perkins Perry, the actor-manager, and the Washington University. The pupils of Mr. Perry took the characters in the artistic and splendid manner that happy results under him. His work was eminently artistic and drew out enthusiastic applause.



February, 1895.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 18—No. 2.

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FEBRUARY, 1895.

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LETTER FROM BERNHARD STAVENHAGEN TO Wm. KNABE & CO.

Translated from the German.

NEW YORK, Jan. 5, 1895.

DEAR SIRS:—It affords me special pleasure to express to you my great satisfaction with your instruments. The same fully justify the distinguished renown which they enjoy, and can only concur in the verdict of Messrs. von Bulow and D'Albert, in emphasizing that the Knabe Pianos, before all in regard to mellow and singing (gesangvoller) tone combined with power, respond to the highest demands. These qualities, united with a perfect mechanism, place "The Knabe Piano" at the head of the best American Instruments, and I again beg to express that I have the use of the same for my entire American tour.

With highest esteem,
Yours truly,
BERNHARD STAVENHAGEN.

KUNKEL'S PIANO RECITAL.

The first of the series of Kunkel recitals was given on the 22nd ult., at Delmar Avenue Baptist Church, Cor. Delmar and 43rd Street. The hall was thronged to the doors by an appreciative audience. Mr. Kunkel played with all his wonted magnetism and artistic finish a programme of special interest. He was ably assisted by Madame Runge-Jaucke, who rendered her songs in the most artistic manner, winning an encore after each and a host of enthusiastic admirers. Madame Runge-Jaucke is an able exponent of her profession. The following is the programme rendered:

- Beethoven, Sonata in D minor, Op. 31, No. 1; (a) Allegro, (b) Adagio, (c) Allegretto.
- Kroeger, (a) The Lament, new Schumann, (b) Wanderlied (Wander Song), Schumann, (c) Nachtauek in F major (Nocturne), Op. 33, No. 4; Schumann, (d) Vogel als Prophet (The Bird as Prophet), Op. 83, No. 7; Schumann-Liszt, (e) Widmung (Dedication), new version as handed to Julia Tree-King by Liszt (new); Schumann, (f) Abegg—Variations, Op. 1.
- Masagnol, (a) He loves me, loves me not; Jensen, (b) An Manzanar (At the Manzanar).
- Courant, (c) Berceuse (Cradle Song), (new); Ernst, (d) La Gazette Caprice, (new); Moszkowski, (e) Love's Awakening—Waltz; Rahnstein-Raff, (f) Du bist wie eine Blume (Thou'rt Like unto a Flower), (new); Paul, (g) Sprite of Wind—Caprice de Concert, (new).

The five last instrumental solos are interesting piano numbers for both teachers and students and are published by Kunkel Brothers.

The next concert will be given at the same place, Tuesday night, Feb. 13th. Mr. Otto Hein, the well-known tenor, will assist.

ABBEY, SHOFFEEL AND GRAU GRAND OPERA CO.

St. Louis will have the honor of a season of Grand Opera by the New York Metropolitan Opera Co., and will have another opportunity of hearing the world's most renowned singers in a repertoire of the greatest operas. The season will begin April 1st at Grand Music Hall, Exposition Building, and will last one week, including two matinees.

The season of Grand Italian and French Opera for 1894-95, which just ended at the New Metropolitan Opera House, New York, was one of the most successful ever given.

The cause of the remarkable success of opera last season has given the keynote for all operatic enterprises in the metropolitan for the future. The works of the great composers, old and new, presented magnificently by the greatest lyric artists of the day in one of the great opera houses of the world. The management of the New Metropolitan Opera House, after expressing its thanks for the generous support which it was sustained last season, desired to show its appreciation of that favor in the most effective manner possible. Nearly all of the great favorites of last year were re-engaged. In addition, the names of several famous artists have been added to the list. The company, therefore, engaged for the Opera Season of 1894-95, forms a more complete organization than has yet been brought together in this or any other country.

The composition of the orchestra, as well as its conductors, is the same as that of last year, and an announcement which will be warmly received by all lovers of good music.

The chorus is strengthened by a number of young, fresh voices. The ballet has also been reinforced and increased by several valuable additions to its ranks.

The following are the artists:

- Soprano: Mme. Melba, Mile. Lucile Hill and Zella De Lussan; Mme. Emma Rames, Mile. Bauermeister and Miss Lillian Nordica; Mile. Mrs. Helen M. Lush. Drogan, Mme. Van Caeteren and Mile. Sybil Sanderson.
- Mezzo-Soprano and Contralto: Mile. Soda Scalcchi, Mile. Jone De Vigne and Mme. Eugenia Mantelli.
- Tenors: Sig. Ottavio Nouvelli, Mons. G. Mauguerie, Sig. Rinaldini and Mons. Jean De Reszke; Sig. G. Rissano, Sig. Roberto Vanni, Sig. Bogini and Sig. Francesco Tamagno.
- Bartitone: Sig. Antonio Vanni.
- Bass: Sig. Saverio, Sig. Maurizio Renaudie; Sig. Campanari, Sig. Vascetti and M. Victor Mareel.
- Bass: Sig. Alfonso Mariani, Sig. Agostini, Sig. Carbone, Sig. Ludovico Viviani and Mons. Ed. De Reszke; Mons. A. Castelmann, Sig. A. Abramoff, Sig. Ceranoso and Mons. Pol Plancon.
- Musical Directors and Conductors: Sig. Luigi Mancinelli and Sig. E. Bevilacqua. Assistant Conductor and Maestro al Piano: Herr Louis Saar.
- Chorus Master: Sig. G. Lührman. Mr. Lionel Mapleson, Maître de Ballet: Sig. Luigi Albertieri.
- Première Danseuse: Mile. Maria Givri. Stage Manager: Sig. G. Lührman. Assistant Stage Manager: Mr. Frank Rigio.

DETROIT PHILHARMONIC CONCERT.

The matinee concert of the Detroit Philharmonic Club given at the Beethoven Conservatory was a very enjoyable event. Herr Ludwig Bleuer, the violinist, renewed his triumphs here and made many new friends. We hope to hear him in this splendid organization, which deserves the greatest success. The handsome Conservatory building was greatly admired by those who had not the opportunity of visiting it before.

CHORAL-SYMPHONY CONCERT.

The third concert of the Choral-Symphony Society was given on the 31st ult., at Grand Music Hall, under the direction of Mr. A. Ernst. The programme was as follows:

Overture, "Rienzi," Wagner; Symphony No. 8, Beethoven; Concerto in A minor, Schumann, Mrs. Zeisler and Orchestra; Homage a Terpsichore, Alfred Ernst; (Pastoral, Scarlatti; Capriccio, Scarlatti; Marche Militaire, Schubert; Transcribed by Carl Taubig; Mrs. Zeisler; and Overture, "Mignon," Thomas.

The entire programme was very creditably rendered. The masterly symphony No. 8 of Beethoven was a special treat. Mr. Ernst's new work, "Homage a Terpsichore," was received with great favor, and a reputation demanded.

The soloist was Mrs. Fannie Bloomfield-Zeisler, who played her numbers in an artistic manner, and was well received. That is endowed with intensity of feeling was not apparent in her selections. Those who did not put faith in the announcements of her greatness were not disappointed.

By far the greatest satisfaction of the evening was the evident improvement of the orchestra, under the masterly direction of Mr. Ernst. Indeed, it is a credit to the orchestra and the director to say that we can expect still greater improvement, for the orchestra seems to have awakened with a new spirit of blood, surging through its veins. The training and enthusiasm of Mr. Ernst are beginning to tell, and the concerts are becoming such treats, that "standing room only" ought to be the sign at the door.

CITY NOTES.

E. R. Kroeger gave his second programme recital on the 16th ult., at the chapel of the Church of the Messiah. He was assisted by G. Parisi, the violinist. Mr. Kroeger's programme consisted of many of the works of Beethoven, and was played in a most masterly style. The next recital will be given on Wednesday evening, Feb. 15, and will consist of works of the "Romantic School."

Strassberger's Conservatory of Music gave its second concert of the season at the hall, 2200 St. Louis, on the 17th ult. The artists engaged were: Mrs. L. Peebles, soprano; Guido Parisi, violin; Charles Kunkel, piano; Louis Conrath, piano; and Mrs. Arnold Broecker, flute. It is needless to say that the concert was a magnificent success. The next concert will be given February 25th.

Miss Flora G. Taylor, who sang with such splendid success at the Choral-Symphony Society, will sing Thursday, the 7th inst., at the reception to be tendered the W. C. T. U., at the Lindell, by Mrs. Ingalls. Lady Somerset and many other notables will be present. Miss Taylor will sing "Sacred is the Weeping," by Suppe, and "For all Eternity," with violin obligato by Mr. Chas. Knab, and piano accompaniment by Mrs. Dana. She will also sing at the Conference which will be held later.

E. R. Rosen, the well known piano tuner and repairer, has a large number of patrons who entrust him the tuning and repairing of pianos to him alone. He does the finest class of work. Orders may be addressed to 6019, Pch. 15.

Mr. Percy Blanford Weston, the concert tenor and vocal singer, is located at 3339 Laclede Avenue. Mr. Blanford Weston teaches the Italian method, having spent a large number of years in Italy under master teachers. His splendid tenor voice has won him high encomiums from the leading musicians of England, where he sang with the great vocalists and the best known opera companies and before the Royal Family.

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REMOVAL.

Erker & Bro., the well-known opticians, have removed from 617 Olive Street to 608 Olive Street, opposite Barr's, where they have more commodious quarters, and will be pleased to meet their many patrons. No other optical firm in the West has gained so high a reputation as that of Erker & Bro. They are practical opticians; make a specialty of oculists' prescriptions, and keep a most select stock of spectacles, eyeglasses, opera glasses, telescopes, microscopes, drawing instruments, etc., etc.

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The concert given at the Upper Anti-Baptist Church by the Shurtleff College Lend-a-Hand Society was a grand success. The church was crowded to its utmost capacity, and the programme was one of the finest ever presented to an Alton audience. Among the artists on the programme were: Prof. P. G. Anton, cello; W. D. Armstrong, pianist; Miss Gray, violin; Miss C. B. Rohland, Misses Mary Wade and Lida Perley, and the Dominant Ninth Chorus of twenty-five ladies' voices.

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Cloth Store.
Black Goods Store.
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THOU'RT LIKE UNTO A FLOWER.

(DU BIST WIE EINE BLUME.)

3

Rubinstein - Raff.

Moderato $\text{♩} = 72$.

Cantabile.

marcato la melodia.





Capriccioso.

First system of musical notation. The right hand part begins with a piano (*pp*) dynamic and a *murmurando* marking. The tempo is marked *Capriccioso*. The system includes measures with fingerings 1, 2, 3 and 1, 3, 4, and a *rit.* (ritardando) marking. The tempo then changes to *a tempo*.

Second system of musical notation. The right hand part continues with a *rit.* marking, followed by a return to *a tempo*. The system includes measures with fingerings 1, 3, 4 and 1, 3.

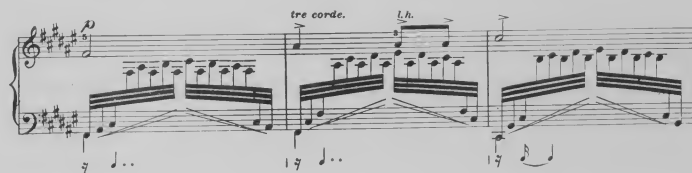
Third system of musical notation. The right hand part continues with a *molto rit.* (molto ritardando) marking, followed by a return to *a tempo*. The system includes measures with fingerings 1, 2, 3 and 1, 2, 3, 4.

Fourth system of musical notation. The right hand part continues with a *rit.* marking. The system includes measures with fingerings 1, 2, 3, 4 and 1, 2, 3, 4.

Fifth system of musical notation. The right hand part continues with a *rit.* marking. The system includes measures with fingerings 1, 2, 3, 4 and 1, 2, 3, 4.







This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The piece features complex melodic lines with many beamed sixteenth and thirty-second notes, as well as dense harmonic textures.

Key performance markings and features include:

- Dynamic markings:** *f* (forte) at the beginning of the first system, *p* (piano) at the start of the second system, and *pp* (pianissimo) appearing in the fourth and sixth systems.
- Performance instruction:** *una corda* is written above the first staff of the third system.
- Rehearsal marks:** Numbers 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22 are placed at various points throughout the score, likely indicating rehearsal or section markers.
- Articulation:** Numerous slurs, ties, and accents are used to shape the melodic phrases.

The page concludes with the number "1574-7" centered below the final system of staves.

APPLE BLOSSOM.

(PREFERENCE.)

Notes marked with an arrow (↘) must be struck from the wrist.

Bertini-Sidus.

Allegro. ♩ - 100.

PRELUDE.

PRELUDE

p

f

f

Moderato. ♩ - 132.

RONDO.

Moderato. $\text{♩} = 132$.

RONDO.

The musical score is for a Rondo in 2/4 time, marked Moderato with a tempo of 132 beats per minute. It consists of three systems of music. The first system begins with a treble staff containing a half note G4, a quarter note A4, and a half note B4, followed by a bass staff with a half note G3, a quarter note A3, and a half note B3. The second system continues the melody in the treble staff and the bass line in the bass staff. The third system concludes the piece with a final cadence in both staves. Fingerings and articulation marks are indicated throughout the score.



CHRYSANTHEMUM. (TRUTH.)

Notes marked with an arrow (\nearrow) must be struck from the wrist.

Bertini Sidus.

Allegro. $\text{♩} = 120$.

PRELUDE

Moderato. $\text{♩} = 152$.

RONDO

1567

Filban Kunkel

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DAISY.

(INOCENCE.)

Notes marked with an arrow (↗) must be struck from the wrist.

Bertini Sidus.

Allegro. $\text{♩} = 100$.

PRELUDE.

Moderato. $\text{♩} = 152$.

RONDO.

1567 - 24

Edition Kunkel

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FORGET-ME-NOT.

(TRUE LOVE.)

Notes marked with an arrow (→) must be struck from the wrist.

Bertini, Sidus.

Moderato. ♩ = 72.

PRELUDE.

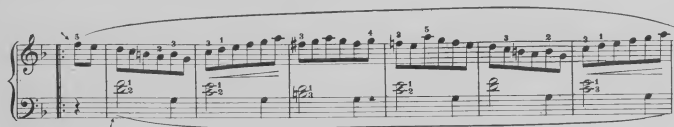
simili.

Allegretto. ♩ = 69.

RONDO.

legato.

simili.



HELIOTROPE.

(DEVOTION.)

Notes marked with an arrow \nearrow must be struck from the wrist.

Allegro $\text{♩} = 120$.

Bertini, Sidus.

PRELUDE

Allegretto. $\text{♩} = 92$.

RONDO.

1567-24

Edition Kunkel.

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The musical score consists of six systems of staves. Each system typically has a treble and bass staff joined by a brace. The notation includes various musical symbols: notes (quarter, eighth, sixteenth), rests, and fingerings (numbers 1-5). The key signature is one sharp (F#). The piece concludes with a 'Fine' marking. The manuscript is identified as Edition Kunkel, 1567-24.

HOLLYHOCK.

(AMBITION.)

Notes marked with an arrow (~) must be struck from the wrist.

Bertini-Sidus.

Allegretto $\text{♩} = 132$ to $\text{♩} = 100$.

PRELUDE.

Allegretto $\text{♩} = 132$.

RONDO.

The image displays a page of musical notation, likely a score for a piano piece. It consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The piece is identified as 'Edition Kunkel' and '1567-24'.

The first system shows a treble staff with a melody and a bass staff with a rhythmic accompaniment. The second system continues the melody in the treble staff, with the bass staff providing harmonic support. The third system features a more complex melodic line in the treble staff, with the bass staff playing a steady accompaniment. The fourth system shows a change in the bass staff's accompaniment, with the treble staff continuing its melodic development. The fifth system introduces a new melodic phrase in the treble staff, while the bass staff maintains its accompaniment. The sixth system concludes the piece with a final melodic statement in the treble staff and a corresponding accompaniment in the bass staff.

HONEYSUCKLE.

(FIDELITY.)

Notes, marked with an arrow (↗) must be struck from the wrist.

Bertini-Sidus.

Allegro. ♩ = 120.

PRELUDE.

Allegretto. ♩ = 66.

RONDO.

The musical score consists of six systems of staves. Each system typically has a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The piece concludes with a "Fine" marking and a "dolce" instruction. The page number "15" is in the top right corner.

LILAC. (FIRST LOVE.)

Notes marked with an arrow (v) must be struck from the wrist.

Bertini, Sidus.

Allegretto. $\text{♩} = 138$.

PRELUDE.



Allegretto. $\text{♩} = 80$.

MENUETTO.



*Cantabile.*

Repeat from beginning to Fine.

MI REINA.

(MY QUEEN)

Moderato. ♩ = 120

Louis Retter.

1. *f* *l.h.* *GLOCOSO* *sf* *p*

2. *Ped.* *Ped.* *Ped.*

3. *Ped.* *Ped.* *Ped.*

4. *Ped.* *Ped.* *Ped.*

5. *Ped.* *Ped.* *Ped.*

6. *Ped.* *Ped.* *Ped.*

7. *Ped.* *Ped.* *Ped.*

8. *Ped.* *Ped.* *Ped.*

9. *Ped.* *Ped.* *Ped.*

10. *Ped.* *Ped.* *Ped.*

11. *Ped.* *Ped.* *Ped.*

12. *Ped.* *Ped.* *Ped.*

13. *Ped.* *Ped.* *Ped.*

14. *Ped.* *Ped.* *Ped.*

15. *Ped.* *Ped.* *Ped.*

16. *Ped.* *Ped.* *Ped.*

17. *Ped.* *Ped.* *Ped.*

18. *Ped.* *Ped.* *Ped.*

19. *Ped.* *Ped.* *Ped.*

20. *Ped.* *Ped.* *Ped.*

21. *Ped.* *Ped.* *Ped.*

22. *Ped.* *Ped.* *Ped.*

23. *Ped.* *Ped.* *Ped.*

24. *Ped.* *Ped.* *Ped.*

25. *Ped.* *Ped.* *Ped.*

26. *Ped.* *Ped.* *Ped.*

27. *Ped.* *Ped.* *Ped.*

28. *Ped.* *Ped.* *Ped.*

29. *Ped.* *Ped.* *Ped.*

30. *Ped.* *Ped.* *Ped.*

31. *Ped.* *Ped.* *Ped.*

32. *Ped.* *Ped.* *Ped.*

33. *Ped.* *Ped.* *Ped.*

34. *Ped.* *Ped.* *Ped.*

35. *Ped.* *Ped.* *Ped.*

36. *Ped.* *Ped.* *Ped.*

37. *Ped.* *Ped.* *Ped.*

38. *Ped.* *Ped.* *Ped.*

39. *Ped.* *Ped.* *Ped.*

40. *Ped.* *Ped.* *Ped.*

41. *Ped.* *Ped.* *Ped.*

42. *Ped.* *Ped.* *Ped.*

43. *Ped.* *Ped.* *Ped.*

44. *Ped.* *Ped.* *Ped.*

45. *Ped.* *Ped.* *Ped.*

46. *Ped.* *Ped.* *Ped.*

47. *Ped.* *Ped.* *Ped.*

48. *Ped.* *Ped.* *Ped.*

49. *Ped.* *Ped.* *Ped.*

50. *Ped.* *Ped.* *Ped.*

51. *Ped.* *Ped.* *Ped.*

52. *Ped.* *Ped.* *Ped.*

53. *Ped.* *Ped.* *Ped.*

54. *Ped.* *Ped.* *Ped.*

55. *Ped.* *Ped.* *Ped.*

56. *Ped.* *Ped.* *Ped.*

57. *Ped.* *Ped.* *Ped.*

58. *Ped.* *Ped.* *Ped.*

59. *Ped.* *Ped.* *Ped.*

60. *Ped.* *Ped.* *Ped.*

61. *Ped.* *Ped.* *Ped.*

62. *Ped.* *Ped.* *Ped.*

63. *Ped.* *Ped.* *Ped.*

64. *Ped.* *Ped.* *Ped.*

65. *Ped.* *Ped.* *Ped.*

66. *Ped.* *Ped.* *Ped.*

67. *Ped.* *Ped.* *Ped.*

68. *Ped.* *Ped.* *Ped.*

69. *Ped.* *Ped.* *Ped.*

70. *Ped.* *Ped.* *Ped.*

71. *Ped.* *Ped.* *Ped.*

72. *Ped.* *Ped.* *Ped.*

73. *Ped.* *Ped.* *Ped.*

74. *Ped.* *Ped.* *Ped.*

75. *Ped.* *Ped.* *Ped.*

76. *Ped.* *Ped.* *Ped.*

77. *Ped.* *Ped.* *Ped.*

78. *Ped.* *Ped.* *Ped.*

79. *Ped.* *Ped.* *Ped.*

80. *Ped.* *Ped.* *Ped.*

81. *Ped.* *Ped.* *Ped.*

82. *Ped.* *Ped.* *Ped.*

83. *Ped.* *Ped.* *Ped.*

84. *Ped.* *Ped.* *Ped.*

85. *Ped.* *Ped.* *Ped.*

86. *Ped.* *Ped.* *Ped.*

87. *Ped.* *Ped.* *Ped.*

88. *Ped.* *Ped.* *Ped.*

89. *Ped.* *Ped.* *Ped.*

90. *Ped.* *Ped.* *Ped.*

91. *Ped.* *Ped.* *Ped.*

92. *Ped.* *Ped.* *Ped.*

93. *Ped.* *Ped.* *Ped.*

94. *Ped.* *Ped.* *Ped.*

95. *Ped.* *Ped.* *Ped.*

96. *Ped.* *Ped.* *Ped.*

97. *Ped.* *Ped.* *Ped.*

98. *Ped.* *Ped.* *Ped.*

99. *Ped.* *Ped.* *Ped.*

100. *Ped.* *Ped.* *Ped.*

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TRIO.

cantabile.

Ped. * Ped. * Ped. * Ped. *

CRIS. *f* *mf*

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. Pedal markings are present throughout, often accompanied by a star symbol. The notation includes several dynamic and tempo markings: *rit.* (ritardando), *a tempo*, *cres.* (crescendo), and *f* (forte). The piece is written in a key with one flat (B-flat) and a 3/4 time signature. The notation is dense, with many beamed sixteenth and thirty-second notes, and complex chordal structures. The page number 1482-5 is printed at the bottom center.

rit. *a tempo* *cres.* *f*

1482-5

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (p) dynamic. The right hand (R.h.) features a melodic line with grace notes and slurs, while the left hand (L.h.) provides a rhythmic accompaniment. A forte (f) dynamic is marked in the right hand. Pedal points (Ped.) are indicated below the bass line at the beginning and end of the system.

Second system of musical notation. Continuation of the piece. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Pedal points (Ped.) are marked at the beginning and end of the system.

Third system of musical notation. The right hand features a more complex melodic line with slurs and grace notes. The left hand continues with the accompaniment. Pedal points (Ped.) are marked at the beginning and end of the system.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A crescendo (Cresc.) is marked above the right hand. Pedal points (Ped.) are marked at the beginning and end of the system.

Fifth system of musical notation. The right hand features a melodic line with slurs and grace notes. The left hand continues with the accompaniment. A crescendo (Cresc.) is marked above the right hand. The system concludes with a repeat sign (rit.) and a final cadence. Pedal points (Ped.) are marked at the beginning and end of the system.

BUY MY ROSES

EDITH KINGSLEY.

Waltz time $\text{♩} = 80$.



1. Ro - ses for sale here, Ro - ses for
 2. Ro - ses for sale here, Ro - ses for

The vocal melody is in the right hand, with lyrics written below it. The piano accompaniment is in the left hand, continuing the harmonic support with chords and single notes.

1. sale, Fresh from the gar - den at dawn - ing,
 2. sale, Rose for your desk sir this morn - ing,

The vocal melody continues in the right hand with the second line of lyrics. The piano accompaniment in the left hand features more complex chordal textures, including some triplets.

1569-4

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1. Ro . ses for sale here, Ro . ses for sale, Pret . ty fresh ro . ses this
 2. Ro . ses for sale here, Ro . ses for sale, Pret . ty fresh ro . ses this

Flutes.

1. morn . . ing; Buy my white ro . ses so sweet and fair, Their
 2. morn . . ing; Here's a pink rose, still the dew drops cling, Just

CFRAC.

1. beau . ty will drive a . way pain and care; Buy my red ro . ses so
 2. tell her this rose with your love you bring; Bright yel . low ro . ses shell

1. rich and rare, Just a rose for your sweet heart's hair,
 2. love them too, Yel.low's jeal.ous they say, ar'nt you!

CHORUS.

Buy my ro - ses, pret - ty ro - ses, They are on - ly a

tri - fle this morn - ing; Buy my ro - ses, pret - ty

ro - ses Just pluck'd from the gar - den at dawn -

ing; Buy a rose sir, sweet. est ro - ses, May their beau. ty your

path. way keep shin - ing; *f* Ro - ses, Ro -

ses, Ro - ses here for thee. *f*

Flutes.

WAGNER OPERA SEASON.

A season of Wagner Opera in German will be given at Exposition Music Hall under the direction of Mr. Walter Damosch, Monday evening, April 22d, 1895, and will consist of six evening performances and Saturday matinee. The following operas will be given: *Tristan und Isolde*, *Die Walküre*, *Siegfried*, *Die Götterdämmerung*, *Lohengrin*, *Tannhäuser*, and *Die Meistersinger*.

The artists who have been engaged are: Sopranos and Contraltos: Frau Rosa Sucher, Berlin Royal Opera and Bayreuth; Fräulein Gadsch, Bremen Opera; Fräulein Katschura, Grand Ducal Opera, Coburg-Gotha; Miss Mary Lind, New York; Fräulein Marie Brena, London and Bayreuth; Miss Marie Manter, New York.

Tenors: Herr Max Alvar, Metropolitan Opera, New York, Hamburg and Bayreuth; Herr Nicolaus Rothmund, Berlin Royal Opera; Herr Paul Lange, Royal Opera, Munich; Herr Paul Siegel, of Royal Opera, Leipzig.

Baritones and Basses: Herr Franz Schwarz, Grand Ducal Opera, Weimar; Herr Rudolph Oberhauser, Royal Opera House, Berlin; Herr Emil Fischer, German Opera, New York; Herr Conrad Behnken, German Opera, New York; Mr. James F. Thomson, New York; Herr Adolf Dahm-Petersen, New York.

The New York Symphony Orchestra of 60 musicians, and a select chorus of eighty, Walter Damosch, Conductor, Herr Adolf Bauman, from the Royal Opera, Prague, will be Stage Manager and Herr Sigismund Kaschewski, Chorus Master.

There will be special scenery for *Tristan und Walküre*, *Siegfried* and *Götterdämmerung* by Kautski Bros., Scenic Artists, Imperial Opera House, Vienna. The costumes are by F. L. Nolle.

Charles R. Pope is director for St. Louis. Subscription books are now open at Balmer & Weber Music House. A reduction of 20 per cent. will be made on subscriptions for the entire season of seven performances.

SELECTING AN INSTRUMENT.

The field of instrumental music is so large, the variety of musical instruments so extensive, that the selection of the instrument best adapted to one's capabilities is often a matter of perplexity.

The cast-iron rules of sufficient infallibility to insure a successful selection are few or given. What applies to one person, and his case accurately, may be fatal to another. The broad law of personal preferences and mental and physical tastes will always carry the most weight. It is one of the facts revealed in history that no individual can become successful on any particular instrument against his preferences. Nevertheless, the instrument which appeals to the beginner as possessing the most fascination may not suit his physical make-up.

But, as a rule, the instrument which has won fame and fortune on a given instrument, showed a great liking and aptness for it when very young. It appealed to their taste: it was their delight; to perform upon it; it suited them physically. They used their exclusive study; success was the result.

So, in choosing what instrument you will make your early study and life-long companion, be sure to suit yourself to what pleasure you derive from it mentally, and how it will suit you physically.

I once knew a young man who became fascinated with the clear notes of the cornet. He at once decided to master it, and engaged a teacher. Four or five lessons only revealed to him the fact that the formation of his teeth was antagonistic to his execution of the instrument. He was unable to hear. He was not physically built for the cornet. He was mentally disposed, physically inclined. Yet possibly upon the piano or organ or violin he might become an artist.

A young lady of considerable ability set out to conquer the violin. She was an apt pupil, and showed a marked degree of quick comprehension. Her progress was rapid. She liked the violin, as all ladies do. But it lamed her shoulders and arms; to play became irksome. She was unable to continue. She finally gave it up. She, too, was mentally disposed, but physically indisposed. Later on she tried the cornet with great success. It suited her physically and mentally.

The great desideratum is, therefore, to choose the instrument which will permit of the fullest expres-

sion of your individual talent, insure success, and at the same time contribute largely to your personal comfort and delight.

And in this connection we may add, buy the best your means will afford; the best is usually worth the price asked; the cheapest may not be.

The question of employing women in the chancel choir of a Protestant church is causing wide discussion among choirmasters and clergy. Some are for, some are against the innovation. If distinctive church music is only used in the service, then there is little need for women voices; but if the music of modern masses and oratorios is admitted, then boys' voices are not equal to the demand. Some choirmasters are willing to admit women to the chancel choir, but are opposed to vesting them, believing that such garments belong to men. One bishop goes for the music of the women, so attire, could be arrested for wearing men's attire. But nearly every choirmaster acknowledges the beauty of the female voice in choirs.

The Beethoven Society at Bonn has raised and spent \$30,000 in buying and improving the house in which the great composer was born and in making a collection of documents relating to him.



EDITH KINGSLEY.

The above portrait is that of the charming young singer, Miss Edith Kingsley, of whom it is predicted St. Louis will not be justly proud.

Although young in years, Miss Kingsley has developed remarkable talent in musical composition. Her songs have captivated all who have heard them, and attracted the attention of noted professional singers. Mr. Charles Kunkel, who recognized Miss Kingsley's talent, made arrangements to publish her songs, among which are: "Buy My Roses," a very sweet piece; "Little Black Baby," a baby lullaby; "Swingin' in de Sky," a negro melody with quartette chorus; "Waiting with Kittle Moon," a stately up-to-date ballad; "A Bunch of Violets," "O des Treat Me Like a Step-Child," "The Soubrrette," "What Number Am I, Jack?" "Molly Dear," and "The Sailor's Dream."

Several leading theatrical managers have decided to replace songs she is now running with Miss Kingsley's songs. Among them will be the Della Fox Opera Co., Aladdin Jr. Co., Helena Mora, Edith Foy's Co., Paul Dresser Co., James P. Powers Co., and several others. Besides being a composer, Miss Kingsley is the possessor of a splendid soprano voice, and is one of the most prominent pupils of the distinguished teacher, Robert Nelson.

Bizet's "Carmen" has reached its 600th performance within 20 years at the Paris Opera Comique.

The divinity of music is only perceived when it lifts us into a world of exalted feeling, and the composer who does not do this much is, as far as we are concerned, a mere hewer of wood and drawer of water.—Thalbot.

Italian opera is becoming more and more popular at Berlin. A series of performances of Italian opera has begun, given by Muc. Albani, the baritone Francesco d'Andrade and the tenor Ravelli. The series began with "Traviata."

Bruno Olev Klein, a composer well known in this country, is at present attracting the attention of musical Germany through concerts recently given in Leipzig. He has only recently received the most flattering criticism from Leipzig papers, but his works have also gained him the highest eulogiums from the music critics of Berlin, Stuttgart and Vienna.

The Italian is a singer, the Frenchman a virtuoso, the German a musician. The German has a right to be designated exclusively as musician, for of him it may be said that he loves music for his own sake, and not as a means simply to delight, or to attain money, or notoriety; but instead, because it is a divinely beautiful art which he reveres, while, if he yields himself up to its service, will be all in all to him.—Wagner.

The Apollo Club, of New York, has recently adopted a rule calling for the examination of the voices of all its members every two years, and the excluding of those whose voices have deteriorated to such an extent as to impair the tone-quality of the Club. The Club is for male voices, and numbers among its 40 members some of the best known New York singers. It has been in existence two years, and is directed by Mr. Wm. R. Chapman.

My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering and arpeggios—at least not from me.—Bach.

Alexandre Dumas says that he has outlived the taste for most things that money can procure. The chief pleasure of his life now is meditation, which he indulges by taking long walks in the forest of Marly. M. Dumas is now a white-haired old man, but his old age is vigorous. He lives with his invalid wife at his country place near Marly on the \$100,000 or so realized by the sale of his collection of pictures last year. His recent promotion to the degree of Grand Officer of the Legion of Honor is universally approved in France.

It is announced that the Grand Opera at Paris will give, at the International Exhibition of 1900, a cycle of Wagner's works, for which a special company will be engaged. The Wagner evenings will be held three times a week. It is proposed during the next five years to mount at the Grand Opera six of Wagner's operas, in the following order: "Tannhäuser," "Die Meistersinger," "Tristan und Isolde," "Das Rheingold," "Siegfried," and "Das Götterdämmerung."

The fortune with which M. Got will retire from the Comédie Française is said to be about equivalent to \$100,000, in addition to his pension of \$2,200 a year. This comfortable position is the result of a life's work in the most famous theatre in the world. Sarah Bernhardt and M. Constant Coquelin have made greater sums, but it is to be remembered that these are the work of the younger actors, which also is great.

The first performance of Paderewski's Polish opera will be given at the Grand Opera under Mr. Nikisch, which will be followed by a German version in Dresden. The opera is in four acts. It is completely a Polish scene, and the composer at present engaged in its orchestration. If Sir Augustus Harris can secure Paderewski's consent, it will also be produced in London.

Mozart's "Bastien et Bastienne," which is to be soon revived in London, is a juvenile opera which has recently been revived in Germany. It is pastoral music of the German rather than the Italian school, with clever and original touches which have struck out, three duets and a trio. The libretto is a free translation of Mme. Favart's parody, "Les Amours de Bastien et de Bastienne." If Sir Augustus Harris can secure Paderewski's consent, it will also be produced in London.

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CONJUGAL WOES OF OPERA SINGERS.

Whether it is that the feilicious conjugal woes which they depict in the drama or warble in entrancing notes in the opera heget in artists a desire to try an actual experience thereof in their own lives, or that the admiration and applause which all the world gives them until these singers for the quiet joys of an unmarried house, we know not. Perhaps a man or woman accustomed to the incense of the public pandants may find it dull and stupid to endure the prosaic duties of married life. The admiration which enraptured audiences so freely offer him may unth the husband to stand his wife's sober estimate when he takes off his stage clothes and puts on those of ordinary men. The wife, whom the husband sees in plain attire and without paint or powder, may think he pays too little regard to the beauty and graces about which the town raves.

However this may be, actors and actresses, prima donnas, tenors and baritones, when they marry, not infrequently fail to gain that domestic bliss which is the most precious boon in this troublesome life of ours.

The Kinetoscope, Edison's marvelous invention, is on exhibition at 208 North 6th Street. It is one of the wonders of the age and well worth a visit. It faithfully reproduces the Corbett-Courtney fight, showing every phrase of the battle precisely as it occurred.

A grand farewell performance is to be arranged for Mme. Materna, who has announced her retirement next month from the Vienna opera. She has amassed great wealth since 1870, when Bergrout established her reputation as a Wagner singer.

A London contemporary claims that since the introduction of electric light, piano performers are able to preserve their voices in better condition and are fifty per cent. more often in good voice. They are cooler, do not perspire and are not husky while singing or acting. The atmosphere is much alike, and the equal temperature of the whole building has greatly diminished the risk of taking cold. Their throats are not parched, and their voices not injured so much, in comparison, as in houses where gaslight is used.

"I care for my voice by not caring for it," says Jessie Bartlett Davis, the statuesque contralto of the Bostonians. "Some singers are always wrapping up their throats in hosiery and gargling and fusing until the vocal chords become susceptible to every wind that blows. That is all nonsense! Leave the throat open, throw away the big fur collar. Let the air get at the throat, and the singer will soon get strong enough to stand a little cold without having bronchitis every other week."

Peterhof, where Rubinstein's death has taken place, was the great master's country seat, a dacha, or summer residence, built of wood, standing upon picturesque amongst tall and beautiful trees, on the shores of the Baltic facing Finland. The house was of a neutral gray color, with a tower overlooking the sea and the typical pale-green Russian roof. At Peterhof the composer led a very simple and regular life. Precisely at seven he was ready dressed and down on the terrace of his house to drink his morning coffee, and at precisely the same hour the house was covered with birds of all sorts and sizes with whom he had made fast friends. He was another St. Francis d'Assisi. For half an hour he sat with this favored audience, smoking his morning cigarette, and then he ascended the winding terraced staircase to his own private study, situated at the top of the tower, where he composed. Here Rubinstein remained working until twelve o'clock, when he took breakfast. After this he returned to his terrace, receiving visitors until two, when he again returned to work until six p.m. his dinner hour. After this his day practically finished, and the evenings were devoted to billiards, of which he was especially fond, or to the study of French literature. He was equally devoted to Rubinstein was passionately devoted to Peterhof and always left it with regret. But his fancy was a curious one. Unlike Boston, where never seemed to be free of the ravings amidst the magnificent Rhine mountains, drawing inspiration from every shade and shadow on river or on mountain, Rubinstein rarely set foot beyond his terrace.

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St. Kevin's Young Men's Sodality gave a very entertaining programme, at Uhrig's Cave Hall, for the benefit of St. Vincent De Paul Society, on the 28th ult. The feature of the occasion was the piano duet playing of Misses Rose and Louise Faust. These young ladies captivated all present by their admirable rendition of "Sparks," by Boone, and "Jolly Blacksmiths," by Paul. Their appearance was greeted with immense applause.

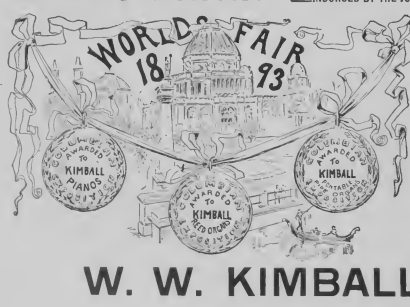
Miss Nellie Fandling rendered several selections from Rubinstein in charming style at a musical and literary entertainment at the residence of Mr. McCaune, on Locust Street. She also played Rivington's "Nearer, My God, to Thee" at the "Eastern Star Entertainment."

Adele ans der Ohle, who recently returned from Europe, is to play a series of concerts with the Boston Symphony Orchestra, on the 28th ult. At a concert later in this city she will play a new Brahms concerto.

Messrs. Abbey & Grant have promised Bostonians the following open recitals: "Mignon," "Falcstaff," "Elaine," "Samson and Delilah." Boston will have two weeks of opera, Chicago three, St. Louis one, and Washington and Baltimore two each, these two cities being visited for the first time by this company.

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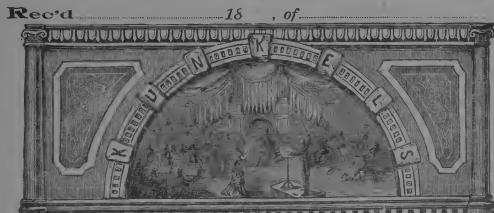
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